The Society of Women Musicians

DIAMOND JUBILEE CONCERT

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THE SOCIETY OF WOMEN MUSICIANS (Incorporated)
President: Marion, Countess of Harewood

Diamond Jubilee Concert

In the presence of
Her Royal Highness Princess Alexandra, the Honourable Mrs Angus Ogilvy

WEDNESDAY 7 JULY 1971 at 7.45pm

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The Society of Women Musicians

(Incorporated)

Founded 15 July, 1911
by Gertrude Eaton and Marion Scott

First President: Liza Lehmann

The Society of Women Musicians
(Incorporated)
112 Church Road, Richmond, Surrey

Telephone: 01-940 6104

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11 July 7.30 pm

Conductors: DAVID LITTAUR, ROBERT SIMPSON
Soloist: PATRICIA LYNDEN Flute

Mozart: Overture 'The Impresario'
Mozart: Flute Concerto No. 1 in G, K.313
Simpson: Symphony No. 2
Bach: Suite No. 2 in G minor

18 July 7.30 pm

Conductors: DAVID LITTAUR, LOUIS HALSEY
Soloists: JOHN WILBRAHAM, FELICITY PALMER, JAMES BOWMAN, NIGEL PERRIN, JOHN ELWES, ALAN JONES,
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Mozart: Overture, Marriage of Figaro
Hummel: Trumpet Concerto in Eb
Purcell: Come ye Sons of Art
Bach: Magnificat in D

25 July 7.30 pm

Conductor: DAVID LITTUAR
Soloists: THOMAS KELLY Clarinet
GEORGE MALCOLM Harpsichord

Stoker: Serenade
Mozart: Clarinet Concerto
Bach: Harpsichord Concerto in D minor
Bach: Suite No. 3 in D

1 August 7.30 pm

Sir Arthur Bliss' 80th Birthday Concert

Conductors: DAVID LITTAUR, ELGAR HOWARTH

Vaughan Williams: Fantasia on a Theme of Thomas Tallis
Howarth: Party Piece for Sir Arthur
Bliss: Music for Strings
Elgar: Introduction and Allegro
Arne: National Anthem

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Royal College of Music

Prince Consort Road London SW7

The Council, Director, Staff and Students of the Royal College of Music send their warm greetings and congratulations to the Society of Women Musicians on the occasion of their Diamond Jubilee.

The Society of Women Musicians looks forward . . .

On July 15 1911 the Society of Women Musicians held its inaugural meeting at the Women's Institute, 92 Victoria Street. Marion Scott—violinist, composer, music critic and later a foremost authority on Haydn—was the first to realise the need for such a society. She gathered round her a group of musical women: Gertrude Eaton, the co-founder, was a friend from the Royal College of Music, who was also keenly interested in women's social problems: Liza Lehmann, singer and composer: Katharine Eggar, pianist, composer and writer: Lucie Johnstone, singer, composer and first women member of the Board of Incorporated Society of Musicians; and Emily Daymond, first woman Doctor of Music. In its early years the work of the Society ran parallel with the struggle for the suffrage, and Ethel Smyth (one of the original Council) took an active part in both.

One of the chief aims was to provide a centre where composers and executants could meet, discuss and make music, and obtain professional advice. Long after, Katharine Eggar recalled that the founding of the SWM needed courage and vision at a time when singing and playing the violin and piano were women's chief musical outlets: few women played wind instruments or even the 'cello and they were not taken seriously as composers. From the beginning, men were encouraged to join as Associates, the first being Thomas Dunhill. Other early friends were Arthur Bliss, Adrian Boult, W. W. Cobbett, William H. Harris, Ralph Vaughan Williams and Frank Merrick.

The social side was (and still remains) important and on the practical side the Society did all it could to fight discrimination against woman in orchestras and on the boards of examining bodies. Recitals and regular chamber music practices were held and there was a constant awareness of the need to widen musical interests as well as maintain standards of performance. There was always a special emphasis on the work of women composers.

In April 1918 a programme was given of works by men on active service, including Arthur Bliss, George Butterworth, Ivor Gurney, William H. Harris and Ralph Vaughan Williams. Towards the end of the war, W. W. Cobbett made over to the Society his remarkable collection of chamber music, now on loan to the Elder Conservatorium at the University of Adelaide.

After the First War World there were 198 Members, and in 1922 the Society moved to 72 Grosvenor Street. During those first years, good work was done and the foundations of the Society firmly laid, so that now, in a world radically changed from that of 1911, it continues with a membership of over 550 to serve musicians in general, women musicians in particular. During the Second World War regular chamber music concerts were held through blackout and blitz, and special recitals were given in YMCAs and hospitals.

Soon after the Armistice there was a move of headquarters to Cramer's. Concerts took place in various places until in 1951 the Arts Council gave permission for us to use the Great Drawing-Room at Number Four St James's Square. That same year one of the two concerts presented by the Society as a contribution to the Festival of Britain consisted entirely of compositions by Members.

In 1953 Her Royal Highness Princess Alexandra honoured us for the first time by coming to a Coronation Concert in the Great Drawing-Room; and, later that year, a recital in memory of Evelyn Suart (Lady Harcourt), the pianist, who had been President from 1930 to 1932, was given there by her two sons-in-law, Yehudi Menuhin and Louis Kentner. In the following year the Composers' Conference commemorated Marion Scott and her many services to music.

The Society was not, however, solely preoccupied with maintaining tradition and honouring past Mem-

The Society of Women Musicians looks forward . . . *continued*

bers; it became increasingly interested in youth and the future. During the '50s the Ivimey Concerts were begun. Named after Ella Ivimey, the accompanist and arranger, who left the Society a legacy, these informal recitals, given in Members' homes, provide concert experience for young performers and composers.

The Jubilee of 1961 was marked by a reception at the House of Commons, a service of Thanksgiving in St James's, Piccadilly, and a recital at the Wigmore Hall, when again Her Royal Highness Princess Alexandra honoured us with her presence. A special programme was given by young Members at St James's Square.

It was sad that Katharine Eggar, who had taken an active part in the preparations, was too ill to be with us. She died soon after, knowing that her work was being faithfully carried forward into an age very different from that in which she had first championed the rights of the woman composer.

In 1966 the reception given for Nadia Boulanger was an outstanding event and soon after came a notable innovation—the series of Master Classes given by Frans Brueggen, Joan Cross, Szymon Goldberg, Léon Goossens, Gerald Moore, Peter Pears, Max Rostal, Paul Tortelier and Fanny Waterman. Lectures and discussions form an integral part of the Society's activities: Walter Bergmann, Lennox Berkeley, Arthur Bliss, Adrian Boult, Helen Henschel, Imogen Holst and Bernard Keeffe have been among the speakers.

The annual Christmas Party, usually held at the Royal College of Music, by kind permission of the Director, offers a splendid opportunity for Members and their friends to meet informally, to sing carols and enjoy light entertainment together.

For some years from 1965 we were fortunate to enjoy the generous hospitality of the Royal Society of Musicians in their beautiful house at Stratford Place. Now, alas, we have no such central base: nor is Number Four St James's Square available! The problem of finding headquarters within our means is one we share with many other similar societies.

Throughout our history, prizes have been awarded periodically. W. W. Cobbett presented a medal for chamber music competitions and he left a sum of money which, like Elsie Horne's bequest, was used for composition prizes. The Marion Scott Prize was given for performance and the Katharine Eggar Prize for research into the science, history or practice of music.

Recently Madame Cappiani, for long a well-known Member of the Society, made a most generous gift of money, which the Council decided should be used as a prize for a work to be scored for soprano, violin, viola, violoncello and harp by a woman composer of any age or nationality. Entries came from Canada, South Africa and the USA in addition to those from this country. The Society is deeply grateful to Madame Cappiani for enabling us to organise this competition during our sixtieth year, and also to the adjudicators—Lennox Berkeley, Gordon Jacob and Ivor Walsworth —who devoted a great deal of time and thought to their difficult task, before awarding the prize to Margaret Lucy Wilkins for 'The Silver Casket', which is to receive its first performance this evening.

It gives us all great happiness to have Her Royal Highness Princess Alexandra with us to share in the celebration of our Diamond Jubilee.

Mollie Sands

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Why not join us ?

The Diamond Jubilee Concert

The Council wishes to express the gratitude of the Society to the artists taking part in this programme, all of whom have generously given their services: to Mollie Sands for her history of the Society: to Gillian Perrin and to the composers for their programme notes: to Nigel Wilkins for his translation of the poems attributed to Mary, Queen of Scots; and to the many Members who have contributed in various ways to the celebration of the Diamond Jubilee. The Council would like also to thank those who have so generously sent donations on the occasion of the Diamond Jubilee—The Hon. Maud Acland-Hood, Lady Arrowsmith, Mrs I. Bide, Mr C. S. Davies, Mr Edmund de Rothschild, Miss N. L. Forster, Mrs R. E. Hadingham, Mrs Susanna S. A. Howell, Mrs Derrick Kleeman, Mrs A. A. Negus, Mr and Mrs A. Rampton, The Hon. Mrs D. W. A. Stride, Mrs L. M. Young and others whose contributions were received after the programme had gone to press.

Mozart: Adagio for Two Clarinets and Three Basset-horns K.411	**Thea King** Clarinet **Daphne Down** Clarinet **Georgina Dobrée** Basset-horn **Janet Eggleden** Basset-horn **Angela Fussell** Basset-horn
Ibert: Deux Mouvements	**Noreen Mason** Flute **Patricia Lynden** Flute **Thea King** Clarinet **Deirdre Dundas Grant** Bassoon
Gordon Jacob: The Frogs **Lennox Berkeley: Two Preludes** **Ivor Walsworth: Sea Sonnet** (First performance)	**Joan Davies** Pianoforte
Brahms: Two Songs for Contralto with Viola and Pianoforte Op. 91	**Oriel Sutherland** Contralto **Jean Stewart** Viola **Dorothea Aspinall** Pianoforte

In accordance with the requirements of the Greater London Council

1 The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.

2 Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.

No smoking in the auditorium.

The taking of photographs in the auditorium is not permitted.

Interval—A warning gong will be sounded for five minutes before the end of the interval.

Interval

The audience is invited to view the exhibition by the Women's International Art Club in the foyer.

After the interval Her Royal Highness Princess Alexandra will present the Prize to Margaret Lucy Wilkins, winner of the Cappiani Competition for Women Composers.

Margaret Lucy Wilkins: The Silver Casket
First performance of the winning entry in the Cappiani Competition for Women Composers

Angela Hickey Soprano
Vera Kantrovitch Violin
Elizabeth Watson Viola
Joanna Milholland Violoncello
Elinor Bennett Harp

Dvorák: Pianoforte Quintet in A Op. 81

The English String Quartet
Nona Liddell Violin
Marilyn Taylor Violin
Marjorie Lempfert Viola
Helen Just Violoncello
Daphne Ibbott Pianoforte

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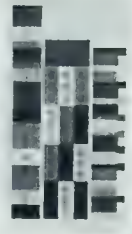

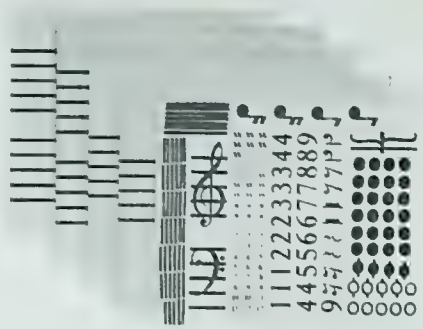

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Programme notes

Mozart: Adagio for Two Clarinets and Three Basset-horns, K.411

Mozart's Adagio K.411 is a brief sonata-form movement with a condensed development section. It is in the composer's mature style, with full independence and variety in each part, and continual re-grouping and subtle interplay between the upper and lower instruments. One might be forgiven the thought that it would deserve, rather more than the Requiem, the reputation of *locus classicus* for the basset-horn —Cinderella of the woodwind band.

The dating of this Adagio appears to have caused some difficulty in musicological circles. André and Einstein both date it 1783, together with the fragments for a similar combination of wind instruments comprising K.Anh. 93 and 95, although Wyzewa and Saint-Foix place it some six or seven years later: the sixth edition of Köchel, however, revises the first edition's original estimate of 1782 in favour of the end of 1785, with which date general opinion may now perhaps concur. Certainly the richness and independence of the parts would reasonably place it as an immediate contemporary of such other works written in the same year as the D minor pianoforte concerto K.466, the Haydn quartets and the Phantasie for pianoforte in C minor K.475. Einstein's suggestion that it was intended for inclusion in a sonata seems less likely than the later suggestion that it was *pièce d'occasion* for Masonic purposes.

Gillian Perrin

Ibert: Deux Mouvements Allant—Assez vif et rythmé

Jacques Ibert's 'Deux Mouvements' for two flutes, clarinet and bassoon were first published in Paris in 1923, and display a disarmingly classical thematic superstructure over fluid tonal and rhythmic foundations. The first movement opens with a shimmering tremolo from which the first flute breaks away in a line of soaring melody marked '*joyeux*'. The other instruments settle around its closing phrases until the second flute emerges in 5/4 time with the witty syncopations of the first subject. The second sentence of this, a broad rising phrase in the two flutes moving together in parallel sixths, follows and then dies away as the playful second subject in 6/8 is heard pianissimo. With a return to 5/4 the thematic survey is complete. There follows a varied discussion of all these ideas which

eventually culminates in a climactic return to the first subject and is followed classically by the second. The movement ends wryly with the syncopated fragments of the first subject.

Gordon Jacob: The Frogs

'The Frogs' was written about ten years ago in response to a request from Joseph Saxby for a harpsichord piece. It has been played on many occasions both on the harpsichord and on the piano. Because of its persistent dotted rhythm, it reminded me of 'Their land brought forth frogs' from 'Israel in Egypt'. Hence its title.

Gordon Jacob

The second movement is built on sparser material, its chief concern being a dry fragmentary phrase with a characteristic opening figure of a falling sixth, first heard in the bassoon. In the clarinet this

Lennox Berkeley: Prelude No 6, Prelude No 3

My 'Six Preludes for Piano' were written in 1945. They were intended to be within the scope of the good amateur, but, in fact, numbers one and three are far from easy. Number three is a light-hearted piece; the form so clear that no analysis is necessary. Number six is a straightforward melody that modulates through several keys before its restatement in A flat.

Lennox Berkeley

becomes a lilting melody in 3/8 until superseded by a central 2/4 section in which lip-service only is paid to the original intervals. Finally the first version reappears, carrying the movement to an emphatic close

Ivor Walsworth: Sea Sonnet

When I was asked to write a short piece for this occasion, I started with the words 'The Society of Women Musicians' superimposed on a chromatic scale of twenty-six notes ascending from middle C. Looking out to sea from my cottage on the South coast, pondering over this tone-row or pattern resulted in 'Sea Sonnet'. It is, I hope, a fusion of mechanics and emotion—beginning and ending with the early dawn reflected on the water, and the stretches of wet sand, deserted except for the gulls.

Ivor Walsworth

with a spontaneity which belies Ibert's remark to Lucien Chevaillier that 'genius is one per cent inspiration and ninety-nine per cent perspiration'.
Gillian Perrin

music by Betty Roe

Sweet Thames flow softly. Ewan MacColl's poem set for SATB.

Shadwell Stair. Wilfred Owen's poem set for SATB and flute.

As I sat on a sunny bank/Unto us is born a son. Carols for 2-part treble voices and piano.

Ponder's songs of the seasons. Barbara Softly's poems set for medium/high voice and piano.

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sends Congratulations and Good Wishes to the Society of Women Musicians on the occasion of their Diamond Jubilee Concert

Sir Malcolm Sargent was the first conductor of the British Women's Symphony Orchestra from 1925 to 1938. We ask tonight's audience to support this young charity that bears his name, which aims to help every child in need who suffers from cancer or leukaemia.
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Brahms: Two Songs for Contralto with Viola and Pianoforte, Op. 91

'Gestillte Sehnsucht' and 'Geistliches Wiegenlied'

Brahms's two songs Op. 91 first appeared in 1884 and were, like the Alto Rhapsody Op. 53, written for Joseph Joachim's wife, Amalie. The first is a setting of Rückert's poem 'Gestillte Sehnsucht' and is a particularly characteristic example of Brahms's song style. In it nothing musical is sacrificed to the declamation of the words, the stanzas being set to a symmetrical a-b-a pattern; yet there is nothing artificial in this and the musical logic produces a fully poetic evocation of the mood of the poem. Moreover, both viola and pianoforte retain their identity in the expressive parts with which they underline the yearning words in the voice.

The second song is a setting of a poem from Geibel and Heyse's 'Spanisches Liederbuch'. It is a cradle song translated by Geibel from the Spanish of Lope de Vega. Wolf also set these words. Again the setting is strophic, but here the accompanying instruments alternate in importance with the voice as they comment on the meaning of the words in a gently rocking canto firmo based on the old German cradle song, 'Josef, lieber Josef mein'.

Gillian Perrin

Interval

Margaret Lucy Wilkins: The Silver Casket

Born in Surrey in 1939, Margaret Lucy Wilkins began to play the piano at the age of seven years under the guidance of her mother. At the age of 12, she won a junior scholarship to Trinity College of Music, London. Later, she entered the University of Nottingham to study under Ivor Keys. She graduated as a Bachelor of Music and gained her LRAM(Piano).

She now lives in Scotland, teaching, composing and giving concerts of mediaeval music with the St Andrews Consort. Recent performances of her compositions include 'Concerto Grosso', a winning work in the 1970 Competition for Young British Composers held by the New Cantata Orchestra of London; 'Dieux Est', broadcast as part of the 1970 BBC Composers' Competition; and 'Musique Concrète', played at an outdoor exhibition of sculpture at Ledlanet, Scotland.

The Silver Casket

The silver casket contained love letters and sonnets alleged to have been written by Mary, Queen of Scots, to Bothwell, who became her third husband. The casket was found in 1567 in the possession of one of Bothwell's manservants and its contents were sent by some eminent Scottish lords to Queen Elizabeth I in an attempt to incriminate Mary in the murder of her second husband, Darnley. As the originals have never been produced but only versions in French and Scots, doubt has been cast on the authenticity of the letters and poems. They could have been fabricated by Mary's opponents who wanted to see her imprisoned. It is likely that Mary would have written in French as, though born in Scotland, she had been educated in France from the age of five, married the Dauphin at fifteen-and-a-half, and was Queen of France for two years.

This setting uses parts of the sonnets, in the French version, which reveal Mary's passionate love for Bothwell, her attempts to convince him of her ardour, her jealousy of Bothwell's wife and the lengths she will go to prove her love—'Pour lui j'ai hasardé grandeur et conscience'. The final sonnet, in which her imagination runs riot at not having heard from him, is incomplete, as though interrupted by news from Bothwell.

The sonnets have been set as a recitative in which Mary's thoughts are running against a background of court music: a sarabande played by harp and lute, the drone of the pipes and a jig played by a Scots fiddler. Mary herself sang and played the harp: her own harp is on exhibition in Edinburgh.

Margaret Lucy Wilkins

The Silver Casket Taken from poems attributed to Mary, Queen of Scots

Ne vous voyant selon qu'avez promis,
J'ai mis la main au papier pour écrire.

O Dieux! Ayez de moi compassion
Et m' enseignez quelle preuve certaine

I do not see you as you promised,
And so I set my hand to write.

O Gods! Have pity on me
And teach me what certain proof

Je puis donner qui ne lui semble vaine
De mon amour et ferme affection!

Las! N'est-il pas ja en possession
Du corps, du coeur qui ne refuse peine
Ni déshonneur, en la vie incertaine,
Offense de parents, ni pire affliction?
Pour lui mes amis j'estime moins que rien,
Et de mes ennemis j'espère bien.
J'ai hasardé pour lui nom et conscience:
Je veux pour lui au monde renoncer;
Je veux mourir(e) pour lui avancer.
Que reste-il plus pour prouver ma constance?

Elle pour son honneur vous doit obéissance;
Moi vous obéissant, j'en puis recevoir blâme
N'étant, à mon regret, comme elle votre femme.
Et n'aura pourtant en ce point préeminence.
Si pour son profit elle use de constance,
Car ce n'est peu d'honneur d'être de vos biens dame,
Et moi pour vous aimer j'en puis recevoir blâme
Et ne lui veux céder en toute l'observance.
Elle de votre mal n'a l'appréhension,
Moi je n'ai nul repos tant je crains l'apparence.

Of my love and true affection I can give
In which he will believe.

Alas! does he not already possess
My person and my heart which accepts hardship
And dishonour in this uncertain life,
My family's displeasure and worse troubles?
For him I count my friends at nought
And wish my enemies well.
For him I have risked my home and conscience:
For him I wish to flee the world;
I would die for his advantage.
What more can I do to prove my constancy?

She obeys you for her honour's sake;
I obey you but am blamed for it
Since unlike her, alas, I am not your wife.
But in this she shall not prevail
If she is constant just for gain,
For it is no small honour to be your lady,
Yet I can be blamed for loving you
And do not want to abandon all to her.
She does not see your suffering
While *I* cannot rest for fear mine shows.

Par l'avis des parents, elle eut votre accointance:
Moi malgré tous les miens vous porte affection.

Quant vous l'aimiez, elle usait de froideur;
Si vous souffriez pour s'amour passion
Qui vient d'aimer de trop d'affection,
Son dueil montrait sa tristesse de coeur,
N'ayant plaisir de votre grand ardeur.

Vous la croyez, las! trop je l'apperçois,
Vous ignorez l'amour que je vous porte,
Vous soupçonnez qu'autre amour me transporte,
Vous estimez mes paroles de vent,
Vous dépeignez de cire mon las coeur,
Vous me pensez femme sans jugement,
Et tout cela augmente mon ardeur!

Pour lui j'attends toute bonne fortune,
Pour lui je veux garder santé et vie,
Pour lui tout vertu de suivre j'ai envie
Et sans changer me trouvera tout une.

Pour lui aussi je jetais mainte larme.

She met you with her parents' consent:
I love you despite the disapproval of mine.

When you loved her, she acted coldly;
If you suffered passionately for her love,
Which results from too much fervour,
She seemed unhappy and sad at heart,
Taking no pleasure in your great ardour.

You believe in her, alas! I see it too well,
And do not know what love I bear for you;
You suspect me of loving someone else
And you think my words are like the wind;
You think my heart is as soft as wax
And that I am a woman of no judgment:
But this all makes me burn more hotly for you!

For him I wish all good fortune,
For him I want to stay well and alive
For him I long to embrace all virtues:
Unchanging, for him I shall remain the same.

For him too I have wept many a tear.

Pour lui j'ai hasardé ma conscience;
Pour lui mes parents j'ai quittés, amis,
Et tous autres respects sont à part mis:
Bref, de vous seul je cherche l'alliance.

Mon coeur, mon sang, mon âme et mon souci,
Vous m'avez promis qu'aurais ce plaisir
De deviser avec vous à loisir,
Toutes les nuits où je languis ici,
Ayant le coeur d'extrême peur transie
Pour voir absent le but de mon desir.
Crainte d'oubli un coup me vient à saisir,
Et l'autrefois je crains que rendurci
Soit contre moi votre aimiable coeur
Par quelque dit d'un méchant rapporteur.
Une autrefois je crains quelque aventure
Qui par chemin détourne mon amant
Par un fâcheux et nouveau accident.
Dieu! détourne tout malheureux augure!

Ne vous voyant selon qu'avez promis,
J'ay mis la main au papier pour écrire.

For him I have risked my conscience,
Abandoned my family and friends,
Put all else aside:
In short, I seek union with you alone.

My heart, my blood, my soul, my care,
You promised me I would have the pleasure
Of talking with you at leisure
All these nights I have been languishing here,
My heart transfixed with ghastly dread
At not seeing the object of my desire.
Suddenly I am overcome by fear of being forgotten,
And then I am afraid that your dear heart
Has hardened against me
Because of some malicious gossip.
Other times I fear some chance
Has delayed my lover on the road
In a new, annoying accident.
Oh God! turn aside all evil omens!

I do not see you as you promised,
And so I set my hand to write.

Nigel Wilkins

Dvořák: Pianoforte Quintet in A, Op. 81

Allegro ma non tanto—Andante con moto—Molto vivace—Allegro

One can think of few composers who so consistently write themes in which the rhythm and melody are so equally and intrinsically important as Dvořák. If the opening themes in Beethoven's 'Archduke' Trio or Brahms's E minor symphony are stripped of their rhythm, for instance, the themes nevertheless remain recognisable. Conversely, if the melody is taken from some of the motifs in either Beethoven's or Tchaikovsky's fifth symphonies, those motifs are still identifiable. However, Dvořák's G major and E minor symphonies are both alive with themes which are melodically and rhythmically quite inseparable. The same appears to be true of this quintet, from the contrasting subjects of the first sonata-form movement, through the characteristic brooding figure of the Dumka Andante con moto and the exuberant Scherzo theme, to the subject of the Rondo finale. As well as this wealth of engaging melody and pulsing rhythm, there are other typical features of Dvořák's style in this work: rapid oscillation between major and minor modes, piquant changes of key, rich harmonisations and Slavonic vitality. All these have justly earned the quintet its place as one of the most popular of the composer's works.

The first London performance, some four months after the work was first heard in 1888, was given by Charles Hallé, Wilma Norman-Néruda (Lady Hallé), Ries, Straus and Franz Neruda.

Gillian Perrin

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